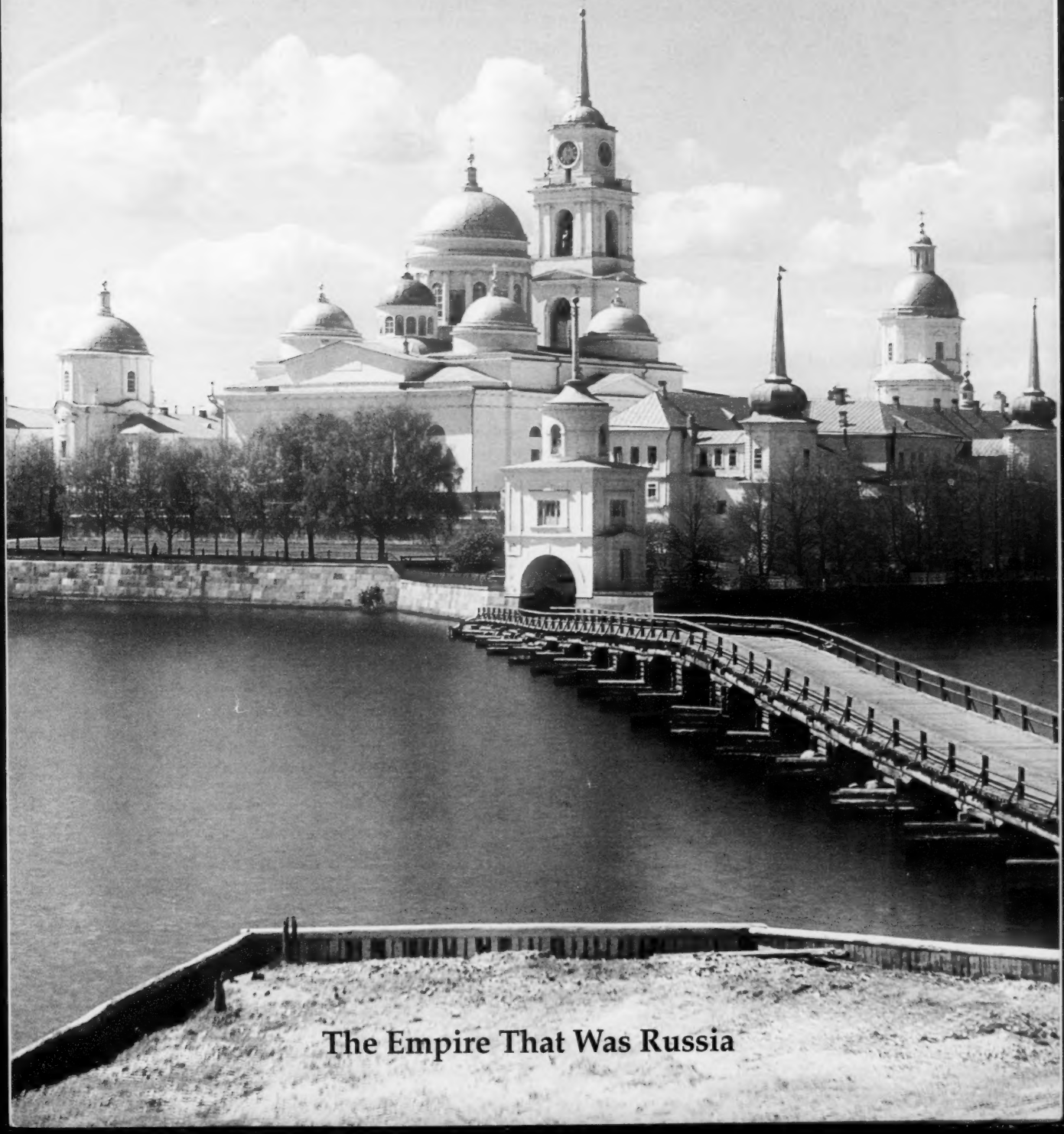
The LIBRARY *of* CONGRESS

Information Bulletin

Vol. 60, No. 5 May 2001



The Empire That Was Russia

The LIBRARY *of* CONGRESS

Information Bulletin

Vol. 60, No. 5 May 2001

JAMES H. BILLINGTON
Librarian of Congress

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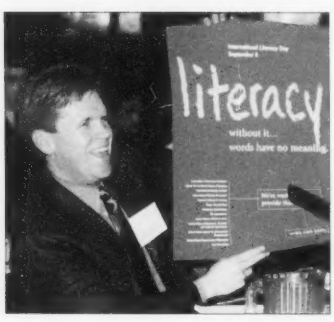

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On the Cover: The monastery of St. Nil' on Stolobnyi Island in Lake Seliger, northwest of Moscow. *Photo by Sergei Prokudin-Gorskii, 1910.*

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The *Library of Congress Information Bulletin* (ISSN 0041-7904) is issued 11 times a year by the Public Affairs Office of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, academic libraries, learned societies and allied organizations in the United States. It is also available on the World Wide Web at www.loc.gov/today.

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GUY LAMOLINARA, Editor
JOHN H. SAYERS, Designer
AUDREY FISCHER, Assignment Editor

Laura Bush Tells America's Stories

First Lady Chairs Reading Promotion Campaign

Dr. Billington has announced that first lady Laura Bush will serve as honorary chair of "Telling America's Stories," the Library of Congress's national campaign to promote reading.

"I'm thrilled to work with the Library of Congress to promote one of my lifelong passions—reading," said Mrs. Bush. "By tapping into the rich history of our country, it is our hope that 'Telling America's Stories' will underscore the importance of reading and inspire Americans of all ages to read more."

"Telling America's Stories" will be the Library of Congress's reading promotion theme for 2001-2003. Schools, libraries, museums and historical societies across the nation are invited to join the campaign. Projects are already being developed by many of the affiliates of the Center for the Book in the Library of Congress in 42 states and the District of Columbia.

"The first lady's involvement gives an immense boost to the Library's continuing effort, which began with the creation of the Center for the Book in 1977, to stimulate public interest in books, reading, literacy and libraries," said Dr. Billington. "We invite families and individuals, as well as organizations, to become involved."

"Telling America's Stories" is sponsored jointly by the Center for the Book in the Library of Congress and the Library's American Folklife Center. The campaign takes advantage of recent Library of Congress initiatives such as the Local Legacies Project, begun last year as part of the Library's Bicentennial celebration; the new Veterans' History Project; and America's Library, the Library of Congress's Web site for children and families at **www.americaslibrary.gov**.

"Telling America's Stories" supports and encourages state and local projects such as the California Center for the Book's "Telling California's Stories" program; the Hartford (Conn.) Public Library's Project, "Telling Passages: The Stories, Wisdom, and History of the City's Ethnic Minorities," and "Iowa Stories 2000," a project of Iowa first lady Christie Vilsack.

This is the seventh national reading promotion campaign initiated by the Center for the Book. For more information and specific ideas about how to participate in "Telling America's Stories," consult the center's Web site at **www.loc.gov/cfbook**. ◆

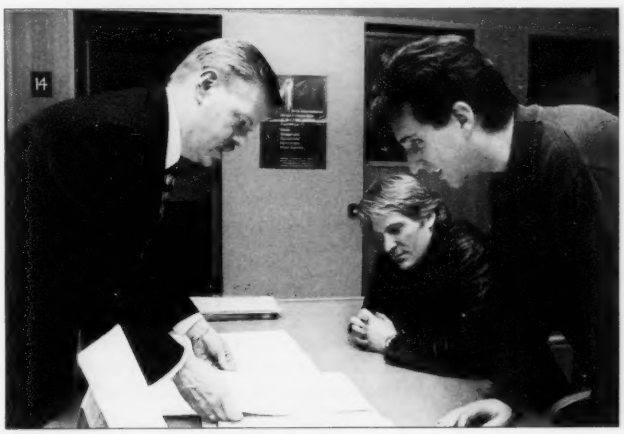
White House Photo

First lady Laura Bush, promoting one of her "lifelong passions"

Mrs. Bush with Chief of Staff Jo Ann Jenkins and Center for the Book Director John Cole. Mrs. Bush will serve as honorary chair of "Telling America's Stories," the Library's national reading promotion campaign.

Gershwin Scholar and Performer Examines Materials

Playwright, actor and pianist Hershey Felder (far right) examined original Gershwin materials in the Performing Arts Reading Room recently with music specialist Ray White (left) and Richard Willis, a producer of Felder's one-man show, "George Gershwin Alone," which opened on Broadway April 30. ◆



Cataloging in Publication Celebrates 30th Anniversary

June 2001 will mark the 30th anniversary of the Cataloging in Publication (CIP) program at the Library of Congress.

CIP records are distributed to book dealers, national libraries and bibliographic utilities worldwide to notify the library community about forthcoming publications and to facilitate book ordering. CIP records are bibliographic data prepared by the Library of Congress for books about to be published. Participating publishers submit the text of eligible publications to the Library, prior to publication, to enable creation of the record. Publishers subsequently print the CIP record on the verso of the title page at the time of publication as a service to libraries and book dealers.

"Thanks to the cooperation of participating publishers, catalogers and the CIP staff of the Library, more than 1 million CIP records have been created and made available to the library community, saving libraries millions of dollars annually in cataloging resources," said John Celli, chief of the Cataloging in Publication Division.

A bulletin board has been set up (**http://www.bulletinboards.com/cips30th**) to enable libraries to post thank-you notes to participating publishers and Library of Congress staff for making the CIP program possible for the past 30 years. The thank-you notes will be shared with publishers at a June 15 reception, supported by Quality Books, during the upcoming 2001 American Library Association (ALA) Annual Conference at the San Francisco Marriott, and with Library staff at a reception to be held at the Library of Congress on July 19. Other plans to celebrate the 30th anniversary include a June 18 ALA Annual Conference program in San Francisco titled "CIP: A Vision for the Future," sponsored by the Association of Library Collections and Technical Services (ALCTS). Program participants will include Mr. Celli; Craig Van Dyck, John Wiley & Sons; and Pat Thomas, veteran librarian and Margaret Mann Citation recipient, who will discuss the CIP program's milestones and future plans. For further information about these events, visit the American Library Association Web site at www. ala.org.

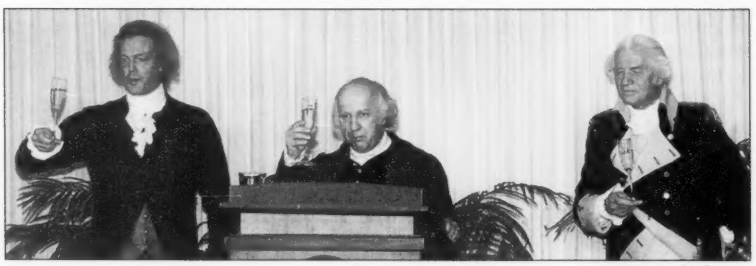
The CIP program began in 1971 as a special project, funded in part by grants from the Council on Library Resources Inc. and the National Endowment for the Humanities. Since then the CIP program has evolved from creating 6,500 pre-publication cataloging records during its first year to creating more than 57,000 catalog records annually. It is now fully supported by Library of Congress appropriations and is administered by the Cataloging in Publication Division.

In 1996, CIP expanded its cataloging process to allow publishers to electronically transmit CIP information via the Internet. Through the Electronic Cataloging in Publication Program (ECIP), cataloging is completed online at the Library and the CIP data are transmitted electronically back to the publisher for inclusion in the printed book. The transmission of text electronically speeds up the overall process and eliminates postage costs.

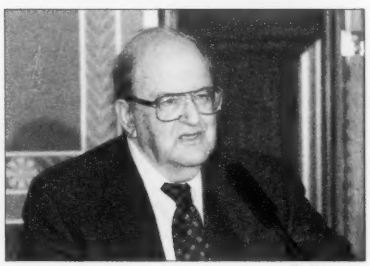
Building on the success of ECIP, plans are under way to enable publishers to post additional pre-publication information on the Library of Congress Web site while simultaneously requesting CIP data. Under the proposed New Books project, publishers may post an image of the book jacket, book jacket blurb, table of contents and other relevant information. When posted on the Library's Web site, it may also include a link to the catalog record, if one has been created for the title, as well as a link to enable readers to request a copy of the book at their local library. A prototype of this dramatically new system will be demonstrated at the ALA ALCTS program on June 18.

For more information about the Cataloging in Publication Program, visit its Web site at **http://cip.loc.gov/cip**. ◆

Madison's 250th Marked at Dinner, Symposium



Jack Hartzman, MH Concepts



Paul Hogroian

Actors representing Thomas Jefferson, James Madison and George Washington offer a toast on the occasion of Madison's 250th birthday on March 16, at an event hosted by the Library and the Montpelier Foundation. Dr. Billington, Chief Justice William Rehnquist and Hunter Rawlings, president of Cornell University, offered remarks.

The evening event capped a daylong celebration of the life of James Madison that featured the symposium "James Madison: Philosopher and Practitioner of Liberal Democracy" and the first meeting of the James Madison Commemoration Commission, at the Library. Madison scholar Henry Jaffa (above right) of Claremont McKenna College spoke at the symposium. ◆

Moving to the Page

Author Sara Paretsky Delivers Judith Austin Lecture

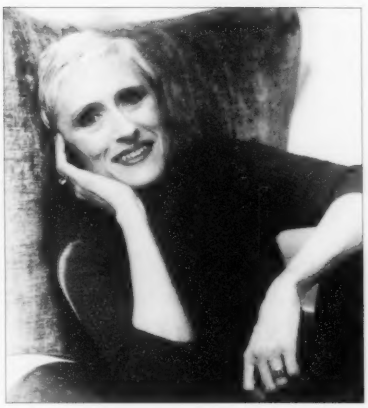
By KATHY WOODRELL

One might expect the creator of the revered V.I. Warshawski private investigator series to give a talk on violence or crime, but author Sara Paretsky kept 185 people riveted to their seats as she declared her hopes and fears, discussed the sanctity of words and literature and imparted the process by which she found a voice that was initially denied her. Ms. Paretsky's lecture, "Moving to the Page," was loosely based on an essay written for *The New York Times* series "Writers on Writing." After her lecture and book signing, Ms. Paretsky held a live online chat in the National Digital Library Learning Center.

Sponsored by the Humanities and Social Sciences Division, the April 3 event was the third lecture delivered in memory of Judith Austin. Austin was head of the Main Reading Room at the time of her death in 1997 and former head of the Local History and Genealogy Reading Room. Sara Paretsky was introduced by Austin's daughter, Jennifer Luna, who caught "the mystery bug" from her mother. Chief of the Humanities and Social Sciences Division Stephen James declared Ms. Paretsky's presentation "a fitting tribute to our friend and former colleague."

Sara Paretsky's spirited and articulate lecture ranged from such topics as her literary heroines, such as Jane Eyre, who "battled against the limited odds of female experience," to the absurdity of Nancy Drew's influence on V.I. Warshawski. Ms. Paretsky also declared truths that many do not have the courage to address—about a meanness of spirit that pervades society, about the travesty of denying girls a destiny expected of boys and about the impact of an affluent society that covertly sanctions "crime, homelessness, parents selling their children for a nickel bag and a host of other ills."

In addition to a volume of short stories, Ms. Paretsky has written nine novels featuring Private Investigator V.I. Warshawski as the savvy, tough and determined central character. The first of the series, *Double Indemnity*, was published in 1982, while Ms. Paretsky was working as a marketing manager for an insurance company in Chicago, where both the author and her working-class heroine reside. Other titles followed steadily until 1994. After a five-year hiatus, during which she wrote *Ghost Country*, a novel of "the sacred and the dispossessed," the character of Warshawski returned in 1999 in *Hard Time*.



Sara Paretsky

Sara Paretsky created V.I. Warshawski to respond to the dearth of worthy female characters in mysteries—most of whom had insignificant or unflattering roles. "My own heroine, V.I., is a woman of action," said Ms. Paretsky. But her primary role is to speak. She says those things that I am not strong enough to say for myself. That is why she can grow older—unlike most fictional detectives—because her success depends not so much on what she does, but on her willingness to put into words things that people with power would rather remain unspoken."

Ms. Paretsky's parents funded her four brothers' college tuition, but refused to pay hers because "girls were not worth educating." She financed her own studies, and holds a Ph.D. and an MBA from the University of Chicago. During her lecture, she declared that "the result of such an upbringing was to leave me essentially voiceless. As a teenager and a young woman I barely spoke above a whisper, so fearful was I that my opinions were either wrong, or too trivial for anyone to attend to."

When Ms. Paretsky left her parents' home at the age of 17, it was to do community service work on Chicago's south side. During the same summer, Martin Luther King Jr was organizing near the neighborhoods where she was assigned, and the confluence of events inspired her.

"That summer," she explained, "I felt a sort of desperate need to start writing down the lives of people without voices. Instead of princesses who lived happily ever after, I began writing about ordinary people whose lives, like mine, were filled with the anomie that comes from having no voice, no power." As a result, Ms. Paretsky's powerful words on behalf of the disenfranchised resound from the pages of her novels.

Following the lecture, Ms. Paretsky participated in an online chat. Approximately 40 people from around the country signed on to ask the author questions or to observe the conversation as it happened. Questions ranged from the legitimacy of mysteries as a literary genre to why the author cheers for the Chicago Cubs instead of the White Sox.

One participant asked "Do you have to do much research for your novels? V.I. seems to use computer databases such as Lexis-Nexis lately. Do you mostly do research via the computer or do you use any of those great Chicago libraries?"

Ms. Paretsky responded: "I do a great deal of research for my books. I have a compulsive need to get things right, even though, of course, I make mistakes. For my newest book, to be published this fall, I used the archives at the Imperial War Museum in London for memoirs of Kinder transport children. I went online to learn about Swiss and German insurance companies and their refusal to pay Holocaust claims. I met with English doctors who trained in London in the 1940s and '50s to get their firsthand perspective, and I read a number of books, including *The Swiss, the Gold and the Dead*. You now can guess the theme of the novel. This is typical of my mix of research."

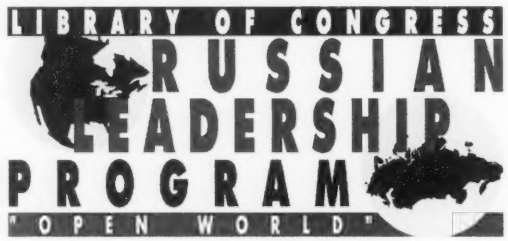
Sara Paretsky's new book, *Total Recall*, will be released Sept. 10. ◆

Ms. Woodrell is a reference librarian in the Main Reading Room.

Russian Leadership Program 2001

Congress Approves Nearly $10 Million to Fund New Center to Manage Exchange Program

The Librarian of Congress has announced that Congress has provided $9.978 million in fiscal year 2001 funding for the Russian Leadership Program (RLP) and has authorized the creation of a Center for Russian Leadership in the legislative branch to implement the unique exchange program.



The RLP is a nonpartisan initiative of the U.S. Congress designed to foster a mutual exchange of ideas and opinions among political leaders and citizens of Russia and the United States. Since 1999, 3,650 Russian leaders, including 147 members of the Russian Parliament, have been hosted in the United States for seven- to 10-day visits under the auspices of the RLP. Congress asked the Library to administer the RLP for each of its two years as a pilot program.

Public Law 106-554 established the Center for Russian Leadership within the legislative branch to continue the mission the RLP has conducted on a pilot basis for two years: enabling emerging political leaders of Russia at all levels of government to gain significant, direct exposure to the American free-market system and the operation of American democratic institutions through visits to governmental institutions and communities at comparable levels in the United States.

The chief sponsor of the Center legislation is Sen. Ted Stevens (R-Alaska). Sen. Stevens also sponsored the legislation that originated the RLP pilot program in 1999.

"Dozens of my colleagues in the Senate and the House have hosted their Russian counterparts under the auspices of the RLP and have seen firsthand the unique opportunity that the RLP provides to improve relations with a new generation of Russian political leaders," said Sen. Stevens. "I am proud to have sponsored all the authorizing legislation for the program and look forward to helping the Library shape the transition to the new Center for Russian Leadership."

"The RLP's managers, hosts and participants are honored that Congress has chosen to continue to support the RLP," said Dr. Billington. "The creation of the center is the culmination of our efforts to establish lasting, mutually beneficial relations between members of Congress and other American political and civic leaders and their counterparts among Russia's emerging leadership."

According to Geraldine M. Otremba, RLP chief executive officer, "The authorization for a permanent center is not only a significant validation of the success of our two pilot years, but also an opportunity to continue to improve the quality of the programs we provide for the Russian participants."

The center will be independent of the Library of Congress, but the Library is authorized to provide space and support services to the center on a reimbursable basis. The $9.978 million appropriated by Congress in fiscal year 2001 will finance this year's RLP exchanges under the current "Open World 2000" exchange model administered by the Library. The appropriation will also fund the transition to the new center.

In addition to the public funding provided by Congress, the center will solicit contributions from the private sector to ensure the long-term continuation of the RLP. "Creation of the center allows the Russian Leadership Program to draw more effectively upon the resources of the private sector," said former Rep. James W. Symington, chairman of the RLP's Advisory Committee. "Private sector leaders will play an important role not only in contributing funds, but also in providing guidance to the center's management and participating in the program."

The first step in establishing the center is the appointment of a Board of Trustees. The center's board will include nine members, two appointed by the U.S. Senate—Sen. Bill Frist (R-Tenn.) and Sen. Carl Levin (D-Mich.)—two by the U.S. House of Representatives and four by the Librarian of Congress, who will also serve on the board. The center is expected to be established by early summer.

Dr. Billington held discussions in Moscow in December with Speaker Gennady Seleznyev and other leaders of the Russian Duma on exchange priorities for the coming year. "There seems to be general agreement on placing emphasis on the rule of law and on providing exchange opportunities not only for legislators, but also for judges, prosecutors and others responsible for law enforcement and administration," said Dr. Billington.

"We hosted 103 judges during the 2000 RLP and learned a great deal about how to design a program that is responsive to encouraging judicial reform under way in Russia," added Ms. Otremba. "We have now secured the partnership of senior federal judges as hosts for the 2001 program. This new partnership will significantly enhance the quality of the program in the United States and strengthen long-term professional ties between Russian and U.S. members of the judiciary."

The first parliamentary delegations are planned for June-July 2001. Topics include the World Trade Organization, intellectual property and anti-corruption.

The RLP was proposed by Dr. Billington, a leading historian of Russian culture, who suggested that Russia could benefit from a program similar to the post-World War II Marshall Plan, which brought groups of emerging young German leaders to the United States. "The participants in that program are a Who's Who of those who crafted Germany's democratic govern-

ment after World War II," he said.

The U.S. Congress appropriated $10 million to the RLP in both fiscal year 1999 (PL 106-31) and fiscal year 2000 (PL 106-113) and established the pilot program in the Library of Congress. The American Councils for International Education: ACTR/ACCELS has managed the logistical aspects of the program on behalf of the Library.

The RLP "Open World" program was created in 1999 with the esteemed Russian academician Dmitry Likhachev as co-chairman. In its first two years, the RLP brought a wide range of new Russian leaders to the United States. The program selected participants from 88 of 89 Russian regions and from all levels of leadership: national, regional and local. The Russian leaders were hosted in 48 states and the District of Columbia by nonprofit and governmental organizations with expertise in operating exchange programs, including the American Foreign Policy Council, the Center for Democracy, the International Republican Institute, the National Democratic Institute for International Affairs, Rotary International, the Russia Initiative of the United Methodist Church, the Friendship Force, Peace Links, Meridian International Center and the International Institute of the U.S. Department of Agriculture Graduate School.

"Open World 2000" brought 92 State Duma deputies—more than 20 percent of the Russian State Duma—and 14 Federation Council members to the United States. The parliamentary delegations were grouped by area of interest, including defense, national security, rule of law, federalism, environment and energy. A member of Congress or a governor hosted each parliamentary delegation, whose members traveled to Washington for high-level meetings and to their congressional or gubernatorial host's home state or district for site visits, briefings and roundtables. Twenty-one U.S. representatives, four U.S. senators and five governors served as RLP hosts. "The RLP provides an opportunity for those who participate in our democratic process to offer insight on a one-on-one basis with our Russian counterparts," said Sen. Stevens.

In 2000, the Russian Leadership Program also sponsored 10 RLP alumni conferences in cities across Russia to hear directly from participants about ways to strengthen the program and to put RLP participants throughout Russia in better touch with each other. In a survey conducted among the 1999 participants attending the conferences, almost half of the respondents reported that the scope of their professional responsibilities had increased as a result of the exchange, and 26 percent reported that their employment status had risen since their RLP participation.

The RLP owes much of its success to date to the support of the U.S ambassador to the Russian Federation, James F. Collins, and to the work of his dedicated embassy staff. "The Russian Leadership Program represents a remarkable achievement of public diplomacy," said Ambassador Collins. "The new Center on Russian Leadership promises to continue the program's success in bringing the peoples of the United States and the Russian Federation closer together." ◆

New in American Memory

Chesapeake Bay Narratives, Lawmaking

The Library has just made available a collection of narratives on its popular American Memory Web site. The materials are available at **www.loc.gov** and add to the more than 100 diverse collections already online.

"The Capital and the Bay: Narratives of Washington and the Chesapeake Bay Region, ca. 1600-1925" comprises 139 books selected from the Library of Congress's General Collections and two books from its Rare Book and Special Collections Division. "The Capital and the Bay" includes first-person narratives, early histories, historical biographies, promotional brochures and books of photographs that capture in words and pictures a distinctive region as it developed between the onset of European settlement and the first quarter of the 20th century.

A special presentation, "Pictures of People and Places," consists of selected illustrations from books included in "The Capital and the Bay."

Another American Memory collection has been augmented. "A Century of Lawmaking, 1774-1873" has just been expanded with more than 130,000 pages of proposed bills and resolutions from the 13th Congress to the 42nd Congress.

American Memory is a project of the National Digital Library Program of the Library of Congress. Its more than 100 collections—which range from papers of the U.S. presidents, Civil War photographs and early films of Thomas Edison to papers documenting the women's suffrage and civil rights movements, Jazz Age photographs and the first baseball cards—include more than 5 million items from the collections of the Library and those of other major repositories.

The latest Web site from the Library is aimed at kids and families. The colorful and interactive "America's Library" (**www.americaslibrary.gov**) invites users to "Log On ... Play Around ... Learn Something." ◆

From Rags to Riches

Author Reviews Life of Madam C.J. Walker

By ARDIE MYERS

If it is possible to go from rags to riches, then that is precisely what A'Lelia Bundles's great-great-grandmother, Madam C. J. Walker, did.

After nearly 30 years of research, much of it at the Library, award-winning journalist, television producer and author A'Lelia Bundles has written a new biography of Madam Walker, which puts Walker in the context of her times.

Ms. Bundles is a graduate of Harvard-Radcliffe College and the Columbia University Graduate School of Journalism, a field producer for NBC News and former deputy bureau chief at ABC News.

Madame Walker made a remarkable ascent in status, from life as a worker in the cotton fields of rural Mississippi to life as a successful cosmetics manufacturer, entrepreneur, philanthropist and social activist. In her new book, *On Her Own Ground*, Ms. Bundles tells how. On March 20, she provided an extensive account of Madam Walker's life in her lecture and slide presentation to a standing room-only audience in the Madison Building's West Dining Room. The lecture, was sponsored by the Library's Humanities and Social Sciences Division.

Introducing Ms. Bundles, Humanities and Social Sciences reference librarian Rodney Katz noted that the author had visited 17 cities and participated in 40 book-signing events. At this program, books were made available for autographing. The lecture also was held in recognition of Women's History Month.

Living in a household in which the family used daily Walker's hand-painted Limoges china and silverware bearing her monogram and her mother painstakingly polished a sterling silver punch bowl that held holiday eggnog made with Walker's secret recipe, Ms. Bundles became aware of her famous forebear at an early age. Later, Ms. Bundles became so intrigued by the material accoutrements around her that she began to seek more information about Walker. Yet it was not until Phyl Garland, the only black professor on the Columbia University journalism school faculty, insisted that she do her master's paper on Madam Walker that Ms. Bundles began to learn about her grandmother in a more formal and organized manner.

Madam C.J. Walker

As Ms. Bundles acknowledged at the beginning of her presentation, her research led to the Library, where she was assisted by staff in several divisions. In the Manuscript Division, she consulted the papers of Booker T. Washington and the National Association for the Advancement of Colored People. She used the *Boston Globe* and Afro-American newspapers in the Newspaper and Current Periodical Reading Room. She found materials on business and diseases in the Science, Technology and Business Division. Using city directories in the Microform Reading Room, she located pertinent biographical information. And she spent a considerable amount of time in the General Collections, consulting reference books and articles of general interest.

Having a well-known relative meant that references to her were found in biographies of other black figures, such as W.E.B. Du Bois and Langston Hughes, and in histories such as David Levering Lewis's *When Harlem Was in Vogue*.

Madam Walker's name at birth was Sarah Breedlove, and her family lived in Delta, La., not far from Vicksburg, Miss. Walker was born on Dec. 23, 1867, shortly after the Civil War. In fact, Walker was born on the same plantation where her parents had once lived as slaves and where Ulysses S. Grant presided over the siege of Vicksburg.

Walker was orphaned at 7, married at 14 and became a mother at 17, when her only child, Lelia, was born. She was widowed at 20 and married twice again, the last time to Charles Joseph Walker, whose name she adopted in 1906, adding the title Madam, which, Ms. Bundles explained, was the custom of women in business.

Madam Walker's rise to fortune was prompted by her hair falling out in

Larica Perry

A'Lelia Bundles autographs a book for Library employee Wanda Cartwright.

A Madam C J Walker Beauty
GLORIFYING OUR WOMANHOOD
No greater force is working to glorify the womanhood of our Race than Madam C. J. Walker's Wonderful Hair and Skin Preparations. Our eighteen world renowned articles, made and sold by members of our own Race, are daily relieving stubborn scalp diseases, stimulating the growth, increasing the length, softening and thickening short, stubborn, thin, unsightly hair; clearing complexions, smoothing, softening and preserving skin. We tell you, Madam C. J. Walker through her preparations, if for no other reason, remains yet, the greatest benefactress of our race. ¶ Women throughout this and in twenty-nine foreign countries know the merits of Madam C. J. Walker's Preparations and are loud in their praise of them. You too may learn how they can preserve and enchance your beauty, make you admired by men and the envy of women. Visit the nearest Madam C. J. Walker agent today, now. She has a message of hope, cheer, of the way she is glorifying our womanhood and how you too may have long, luxurious hair and a beauty-kissed complexion. Visit her, "There's one near you."
NOTE!
For Sale By
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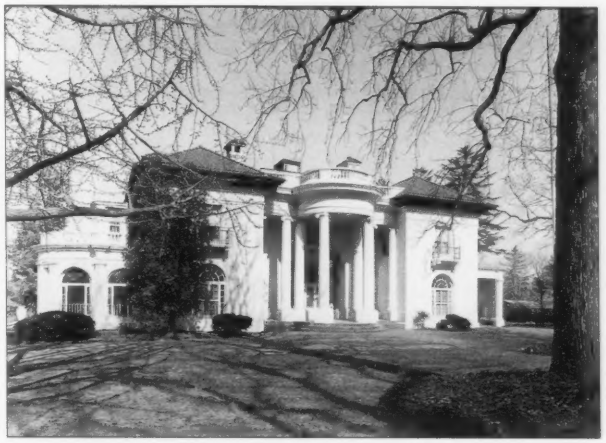
DRUG STORES & MAIL
The Madam C. J. Walker Mfg. Co. Inc.
640 N. West St. Indianapolis, Ind.



An advertisement for Madam Walker's products in an issue of *The Messenger*, 1926; Villa Lewaro, Madam Walker's home in Irvington-on-Hudson, N.Y. The home was designed in 1918 by Vertner Woodson Tandy, New York's first licensed black architect. Asked why she built such a palatial home, Madam Walker replied that she had not built it for herself, but so that blacks could see what could be accomplished with hard work and determination.

the 1890s, leaving bald spots. Walker decided she would pray to God to give her a solution. "He answered my prayer," Walker vouched. "For one night I had a dream, and in that dream a big black man appeared to me and told me what to mix for my hair."

Eventually, Walker concocted a potion containing sulfur, which seemed to cure her baldness and some black women's scalp diseases that Bundles suspected resulted from their belief in an old wive's tale that discouraged frequent shampoos, especially in the winter. The three main products Walker manufactured were Vegetable Shampoo, Wonderful Hair Grower and Glossine.

Walker was very interested in self-improvement. She was not afraid to hire people with more education than she had. She hired a tutor to teach her English, proper grammar and other subjects she felt would increase her ability to operate more effectively in her business. She learned to love luxurious living—cars, opera and the arts, her mansion in Irvington-on-Hudson, N.Y., that her friend, tenor Enrico Caruso, named "Villa Lewaro" for Walker's daughter, Lelia Walker Robinson, who supported her mother's enterprise.

Ms. Bundles said her research helped refute some of the myths that surrounded Walker, for example, that her first husband, Moses McWilliams, was lynched in 1888 (she found no documentation for that statement); that Walker invented the straightening comb (she did not); and that Walker was a millionaire (Bundles estimates Walker's actual wealth between $600,000 and $700,000).

Ms. Bundles reported two incidents that reveal Walker's character. In 1912, at a National Negro Business League Conference, after Booker T. Washington, who was presiding over the conference, refused to recognize her, Walker stood up and announced: "Surely you are not going to shut the door in my face. I feel that I am in a business that is a credit to the womanhood of our race. I am a woman who came from the cotton fields of the South. I was promoted from there to the washtub. Then I was promoted to the cook kitchen, and from there I promoted myself." It was also in this speech that Walker stated: "I have built my factory on my own ground." The next year, Walker was invited as the main speaker.

At a convention of hair culturalists and agents in 1917, Walker stated: "If I have accomplished anything in life, it is because I have been willing to work hard. ... There is no royal, flower-strewn road to success, and if there is, I have not found it, for what success I have obtained is the result of many sleepless nights and real hard work. That is why I say to every Negro woman present: Don't sit down and wait for opportunities to come. ... Get up and make them!"

Interested in more than making money, Madam Walker gave $1,000 toward the construction of a YMCA for blacks in Indianapolis; participated in antilynching and women's suffrage campaigns; sought and received an audience with President Woodrow Wilson; founded Lelia College to train stylists in Walker Beauty Shops across the nation and abroad; and gave to nonprofit and charitable organizations.

Ms. Bundles presented Walker as a lover of life, an aggressive and assertive woman who established a business that employed thousands of women. She gave women with little education work that they could do. As Ms. Bundles noted, in the early part of the last century, black stylists in beauty shops made more money than teachers and nurses. Walker amassed a fortune through hard work. She was a woman with a vision, who saw an opportunity and seized it. ◆

Ms. Myers is a reference specialist in African American studies in the Library's Humanities and Social Sciences Division.

FLICC Forum

Sen. Ted Stevens Delivers Keynote Address

BY ROBIN HATZIYANNIS AND GAIL FINEBERG

Sen. Ted Stevens (R-Alaska), in his keynote address to federal librarians during the 2001 FLICC Forum on March 27, underscored the urgency of preserving electronic federal records before they are lost to future generations.

"You have an enormous responsibility, and I urge you to work with Dr. Billington to find ways to assure that we are not going to lose part of our history and that we will, in fact, convince people of a way to ensure that the important information that is transmitted and stored in the digital world will be equally available in the future to the people who continue to read the printed word," Sen. Stevens said.

Gail Fineberg

Sen. Ted Stevens (R-Alaska) and Susan Tarr, executive director of FLICC

Sen. Stevens, chairman of the Senate Appropriations Committee and chairman of the Joint Committee on the Library for the 106th Congress, led a successful congressional effort last fall to appropriate $99.8 million to the Library for the National Digital Information Infrastructure and Preservation Program, which involves a cooperative effort of the Library with other federal agencies and the private sector to archive and preserve digital information.

Susan M. Tarr, executive director of the Federal Library and Information Center Committee (FLICC), welcomed committee members, speakers, and guests to the daylong forum that addressed the topic, "Preserving Our Federal Heritage in the Digital Era."

Six years ago, Ms. Tarr noted, a FLICC Forum addressed the life cycle of government information. "Although the distribution phase of the life cycle now permeates our society as well as our bureaucracies, there has not been nearly enough attention paid to the preservation phase," she said, setting the tone for the speakers who followed.

Dr. Billington, who is the FLICC chairman, also greeted forum participants and then reviewed the steps the Library has taken, in accordance with legislative directives and recommendations of the National Academy of Science's LC 21 report, to lead a national effort to archive and preserve digital information (see *Information Bulletin*, August-September 2000).

"We have created and are in the process of developing a collaborative strategy that will permit the long-term acquisition, storage and preservation of digital materials; assure access to the growing electronic historical cultural record of our nation; and include our federal partners," he said.

The Librarian introduced Sen. Stevens as "one of the greatest friends of libraries ... someone who has a distinctive role in our national life and a special role in the whole question of information in the digital age."

Commending the Librarian for "his vision in confronting the challenges faced by our library during this evolving digital era," Sen. Stevens noted that the National Digital Library Program, established at the Library in 1994, has expanded its online offerings of digitized historical materials. It now offers more than 7 million items in more than 100 American Memory collections accessible via the Library's Web site at **www.loc.gov**.

Sen. Stevens said the challenge to the Library now is to acquire, preserve and make accessible a permanent record of American governance and creativity in both print and digital formats. Considering the immeasurable size of the information on the World Wide Web, he said, "It's evident that the Library must define the scope of its collecting responsibilities while developing partnerships that are necessary to continue fulfilling its historic mission."

He explained that the $99.8 million appropriation ($100 million before an across-the-board agency budget cut), provided to the Library by Congress in December 2000 for the national cooperative effort to archive and preserve digital information, will be made available in three phases: roughly $5 million now in phase 1 to "develop a national program plan to protect important cultural materials existing only in digital form and at the risk of being lost forever"; some $20 million in phase 2 to begin the program, once Congress has approved the plan; and some $75 million to be made available for joint projects to further the national plan and to be matched by nonfederal donations, including in-kind contributions, by March 31, 2003.

"This is a huge undertaking, to build a national repository of digital material, one which obviously cannot be done by the federal government alone," Sen. Stevens said. "The Library must consult with federal partners and seek participation from the nonfederal sector to assess joint planning considerations for our shared responsibilities."

During the remainder of the morning session, speakers from the Library, the National Archives and Records Administration (NARA) and the Government Printing Office (GPO) discussed "The Roles of Central Federal Agencies in Creating the Government's Digital Archive."

Robin Smith

Lewis Bellardo

Lewis Bellardo, deputy archivist of the United States, explained that NARA has

statutory responsibility for preserving federal records in electronic as well as other formats. Taking legal custody of records transferred from originating government agencies, NARA must ensure the authenticity and reliability of these records over time. For example, he said, the Federal Aviation Administration has to access aircraft safety records for the life of every aircraft model; Environmental Protection Agency records of toxic waste sites must be preserved for agency and citizens' use; and the Federal Drug Administration needs to retain reports of adverse drug reactions.

To ensure such records in digital formats will be preserved, NARA is working with the National Partnership for Advanced Computational Infrastructure, the San Diego Super Computer Center and other research partners to develop the Electronic Records Archives (ERA). "We plan to complete the research, development, prototype and pilot for the Electronic Records Archives by 2004," Mr. Bellardo said.

Robin Smith

Laura Campbell

Laura Campbell, the Library's associate librarian for strategic initiatives, pointed out that the Library, unlike GPO and NARA, "focuses on a universal collection from the broader creator community."

Emphasizing that the Library will continue to build a balanced collection that includes old and new print, as well as digital, materials, Ms. Campbell reviewed the Library's digital initiatives since 1994. She noted that the institution has created public-access Web sites for legislative and copyright information and the massive card catalog, as well as special sites that draw on the Library's unique historical holdings and target broad audiences, including the classroom and school libraries.

Planning for digital preservation since 1998, the Library is "now in the process of establishing an office of strategic initiatives, which is entirely focused on integrating our policy and practices for a digital library across our many missions," she said.

Explaining internal and external strategies for building the national repository of digital materials, Ms. Campbell said the Library is developing internal standards, policies, procedures and operations. The external approach will involve a set of national partnerships, including formation of a national advisory body that will "solidify the scope and goals of this multiyear national strategy for long-term digital preservation."

Robin Smith

Francis Buckley

GPO's Francis Buckley, superintendent of documents, explained that his agency operates under a legislative mandate to catalog and index government publications and make them freely available in various formats to federal depository libraries and the public. He said Congress last year directed that GPO's Federal Depository Library Program disseminate government information products primarily in electronic format to depository libraries. He said this major shift to electronic formats entails, on GPO's end, problems of document identification, authentication, bibliographic description, indexing, accessibility and permanent public access. On the consumer end, depository libraries are having to deal with issues of infrastructure in order to receive and disseminate electronic documents, staff training, and users' acceptance and their ability to use computers.

Panel speakers during the afternoon sessions of the forum examined digital archiving projects and practices in a variety of settings.

Representing the private sector, Steven Emmert, director for government and industry affairs at Lexis-Nexis, discussed preservation of federal information that businesses acquire, annotate or manipulate and sell.

He began by stressing the important dynamics of resource allocation and profit incentive inherent in a commercial service. "At the moment, if a paying customer wants data, he will get it. But if demand for the data drops off, we cannot maintain it, because we will be under pressure to invest that money in other data," he said.

Robin Smith

Steven Emmert

Mr. Emmert also said that a vendor's organizational culture is often dictated by personality, with "some more philanthropic than others." He reminded the audience that the nation's economy plays a major role in decision making: "With an economic downturn, we prefer to cut a lot of things before we let people go without a paycheck."

He indicated there are ways to open discussions about archiving certain types of data and discussing whether Lexis-Nexis would serve as an archive or whether the company might make its data available to other organizations. "If we have made a substantial investment in our value-added documents or original articles, we will have a strong desire to archive these," said Mr. Emmert. Once information is beyond its useful life, he said, Lexis-Nexis may be happy to give it away.

Mr. Emmert urged federal librarians to consider what might motivate a vendor to freely grant requests for data. "Archival projects are the result of philanthropy and a concern for society. ... If we choose to participate, it will translate into profit for us because we will look good and you will feel good about us," said Mr. Emmert.

Robin Smith

Gail Hodge

Gail Hodge, senior information specialist for Information International Associates Inc., reviewed a broad range of efforts in other nations. She called on federal librarians to rethink old models that are based on national archiving because "the Internet is truly international."

Ms. Hodge looked at long-term preservation and access efforts in the United Kingdom, Canada and Australia.

According to Ms. Hodge, "There are two main approaches to archiving in terms of moving content forward over the years. One is migration so that content moves from one computer to another over time. Emulation, however, develops systems that are smart enough to re-create the current environment."

The final afternoon session featured a panel discussion of digital archiving policies of three federal agencies. Pamela Q.J. André, director of the National Agricultural Library (NAL), reviewed the

Robin Smith

Milton Halem of NASA (left), Margaret Byrnes of the National Nibrary of Medicine, FLICC's Susan Tarr and Pamela Q.J. André from the National Agriculture Library during an afternoon panel on federal digital archiving policies and programs

history of NAL's digital preservation efforts that began with a 1997 conference on the Agriculture Department's initiative to create a preservation plan.

This plenary conference resulted in the creation of a framework for preservation and access for digital publications and the convening of a national steering committee, representing a broad array of stakeholders involved in digital issues, to oversee implementation of the goals of the initial framework.

The committee began by defining a digital publication: "data or [an] information product ... intended to be disseminated to the public." The committee further defined several key issues for digital preservation: managing technology over time, creating metadata, ensuring user access, gaining organizational buy-in to the project, keeping operational considerations in mind and limiting costs. So far, planning groups have completed an inventory and lifecycle management survey instrument to identify digital publications, held a metadata conference and developed draft guidelines for USDA agencies producing digital publications.

"We are still working on organizational buy-in and creating technical requirements," said Ms. André.

Margaret Byrnes, head of the Preservation and Collection Management Section at the National Library of Medicine (NLM), reported on an ambitious effort to develop a system for rating the permanence of electronic publications and communicating those ratings to users. "We have a formal mandate to collect and preserve the record of biomedicine, and we believe that mandate includes born-digital biomedical materials as well as other formats," said Ms. Byrnes.

The NLM Board of Regents recently included the goal of permanent access in its long-range plan and formed a working group to develop recommendations for identifying levels of permanence for all types of resources, for deciding upon methods of recording and communicating these levels and for implementing any new procedures.

After meeting for more than a year, the working group developed a rating system to address a user's need to know whether a resource he or she created, used or cited will be available and remain the same the next time the resource is needed.

Now that the NLM working group has completed its rating system, it is working with staff throughout the organization to ensure that the system is implemented consistently library-wide and that it continues to operate over time.

The next steps at NLM include setting recommendations for systems work to put the ratings in place. Ms. Byrnes said NLM "needs to develop a prototype system, and we need library-wide guidelines for managing all of the NLM servers."

Milton Halem, Goddard assistant director for information sciences for the National Aeronautics and Space Administration, rounded out the panel with an overview of the challenges facing NASA and the enormous amount of data the agency collects.

Beyond traditional agency sources, NASA's data are collected from cameras, video cameras, sensors, telescopes and adaptive optics. With new trends in digital detectors, instrument technology is changing from linear to multidimensional digital systems. This, combined with a spacecraft population explosion caused by the launch of a major system every five weeks and the number of permanent observatories in the sky, means that the amount of data is growing exponentially. Even so, Mr. Halem asserted, "We believe that all this information must be saved for the next century."

He called on each agency to create data growth models and document how long the information has been residing on certain media. Besides a long-term strategic plan to maintain U.S. leadership in mass storage technologies, he also called for agency testbeds so that the industry can have end-to-end testing capabilities. Locally, at NASA, he sees the need for comprehensive data preservation policies and a plan for data migration and permanent retention.

"There are new technologies for data storage, but there has to be a buyer or a customer for these technologies," said Mr. Halem. He briefly discussed both holograms and biomolecular material, such as DNA, as media for storage. "Perhaps biosystems will maintain our data," he said.

Robin Smith

Mark Roosa

As a wrap-up for the forum, Mark Roosa, the Library's director for preservation, provided a summary of the presentations. He called on federal agencies to face the key challenges of preserving digital resources. Mr. Roosa reminded the audience that it is their shared mandate to preserve and provide sustained access to the information that is the common link that ties all federal repositories together. "While this commonality draws our organizations together, it is imperative as the digital era unfolds that we continue to build bridges among our organizations, which enable us to share expertise, knowledge and best practices. And that we cross these bridges together and frequently," said Mr. Roosa.

He discussed four steps that federal agencies can take to ensure the preser-

continued on page 119

Witter Bynner Fellows

Poets Dent and Flynn Read at the Library

Poet Laureate Consultant in Poetry Stanley Kunitz recently granted $12,500 poetry fellowships to poets Tory Dent and Nick Flynn. The awards are from the Witter Bynner Foundation in conjunction with the Library of Congress. The fellowships are to be used to support the writing of poetry. Only two things are asked of the fellows: that they organize a local poetry reading (this year, in New York City and Provincetown, Massachusetts, respectively) and that they participate in a poetry reading at the Library of Congress. The 2001 Witter Bynner Fellows read from their work at the Library on April 5.

Tory Dent is the author of *HIV, Mon Amour* (1999), which won the 1999 James Laughlin Award and was a finalist for the National Book Critics Circle Award; and *What Silence Equals* (1993). Her honors include grants from the New York Foundation for the Arts and the Money for Women/Barbara Deming Memorial Fund; the Rona Jaffe Foundation Writer's Award; and three PEN American Center Grants for Writers with AIDS. She is also at work on a memoir, and has written essays and art criticism.

Nick Flynn is a member of Columbia University's Writing Project, where he serves as an educator and consultant in New York City public schools. He has won the 1999 PEN/Joyce Osterweil Award for Poetry and a 1999 "Discovery"/*The Nation* Award, and has received fellowships from the Fine Arts Work Center in Provincetown, Mass., and from the MacDowell and Millay Colonies. He is the author of *Some Ether.*

The funding source for these fellowships, the Witter Bynner Foundation for Poetry, was incorporated in 1972 in New Mexico to provide grant support for programs in poetry through nonprofit organizations. Mr. Bynner was an influential early-20th century poet and translator of the Chinese classic *Tao Te Ching,* which he named *The Way of Life According to Laotzu.*

The Witter Bynner Foundation is giving the Library a total of $150,000 over five years; $25,000 for two or more poets each year to be chosen by the Poet Laureate in conjunction with the Library to encourage poets and poetry, and $5,000 annually for five years to assist with costs of the Poet Laureateship.

This is the fellowship's fourth year. Previous fellows, appointed by Robert Pinsky, were Carol Muske and Carl Phillips (1998); David Gewanter, Heather McHugh and Campbell McGrath (1999); and Naomi Shihab Nye and Joshua Weiner (2000). ◆

First Kissinger Scholar Selected

The Library of Congress has announced the appointment of Aaron Friedberg of Princeton University as the first Henry Alfred Kissinger Scholar. The nine-month residential appointment, which begins in September 2001, inaugurates the Henry Alfred Kissinger Chair in Foreign Policy and International Relations at the Library of Congress. Created through the generosity of friends of the former Secretary of State to honor him and emphasize the importance of foreign affairs, the Kissinger Chair program offers outstanding thinkers and practitioners an opportunity to pursue advanced research in the largest and most international collection of library materials in the world.

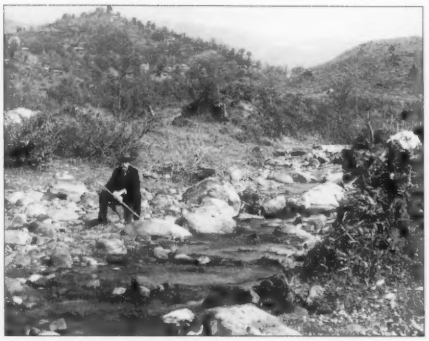
In making the appointment, Librarian of Congress James H. Billington described Professor Friedberg as a superbly qualified scholar who has produced two incisive books on aspects of foreign relations. "The Kissinger Chair creates an opportunity for research and discussion of foreign relations in a global era. Dr. Friedberg will set a very high standard at the start of this program, which will be a catalyst for fresh analysis and a bridge between the world of ideas and the world of affairs," Dr. Billington said.

The rise of Asia and its implications for America is the topic Mr. Friedberg will explore during his tenure as Kissinger Scholar. He will examine the underlying causes and long-term consequences of the rise of Asia: the increase in relative wealth, technological competence and potential power of the nations of eastern Eurasia and the western Pacific. Mr. Friedberg will analyze the implications of these developments for the future foreign and defense policies of the United States.

Mr. Friedberg has served on the faculty of Princeton University since 1987; he was appointed professor of politics and international affairs in 1999. He is presently director of the Research Program in International Security and acting director of the Center of International Studies at Princeton. He is the author of *The Weary Titan: Britain and the Experience of Relative Decline, 1895-1905,* published by Princeton University Press in 1988, and *In the Shadow of the Garrison State: America's Anti-Statism and Its Cold War Grand Strategy,* published by Princeton University Press in 2000.

Selection of the Kissinger Scholar was made this year by a selection committee that included Lawrence S. Eagleburger; William J. McDonough, president of the Federal Reserve Bank of New York; Professor Walter A. McDougall of the University of Pennsylvania; and Fareed Zakaria, editor of *Newsweek International.* Oversight of the program is provided by the Kissinger Chair Steering Committee, chaired by Dr. Billington, and includes Alan Batkin of Kissinger Associates, New York; Lloyd Cutler of Wilmer, Cutler & Pickering, Washington, D.C.; Nancy Kissinger; and Peter Rodman of the Nixon Center, Washington, D.C.

Applications and nominations for the 2002 Kissinger Scholar appointment will be accepted until October 1, 2001. For further information and application forms, contact the Library's Office of Scholarly Programs, 101 Independence Ave. S.E., Washington, DC, 20540-4860; telephone (202) 707-3302; fax (202) 707-3595; e-mail **scholarly@loc.gov**. ◆



A metal truss bridge (clockwise from top left) on the Trans-Siberian Railroad; Sergei Prokudin-Gorskii near a stream in the Caucasus Mountains; the city of Tobol'sk; the Church of St. Dmitri (Dmitrievskii) in the town of Vladimir; young Russian women outside their log cabin near the town of Kirillov; the photographer and others on a handcar on the Murmansk Railroad (all photos 1907-1915)

Photographer to the Czar

The Startling Work of Sergei Prokudin-Gorskii

By JOHN VAN OUDENAREN

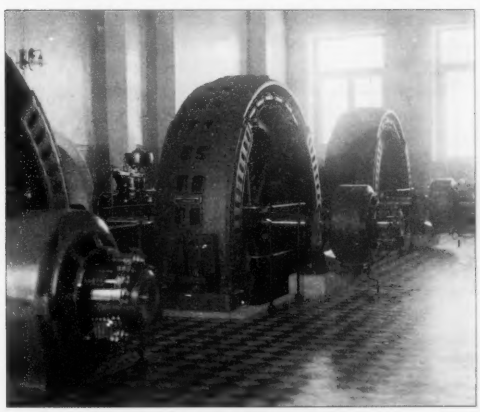
"The Empire That Was Russia: The Prokudin-Gorskii Photographic Record Recreated" will be on view through August, Monday through Saturday, 10 a.m.-5 p.m. in the South Gallery of the Great Hall of the Jefferson Building. An online version of the exhibition is available on the Library's Web site at ***www.loc.gov/exhibits.***

The photographs of Sergei Mikhailovich Prokudin-Gorskii (1863-1944) offer a vivid portrait of a lost world—the Russian Empire on the eve of World War I and the coming revolution. His subjects ranged from the medieval churches and monasteries of old Russia, to the railroads and factories of an emerging industrial power, to the daily life and work of Russia's diverse population.

In the early 1900s, Prokudin-Gorskii formulated an ambitious plan for a photographic survey of the Russian Empire that won the support of Czar Nicholas II. Between 1909 and 1912, and again in 1915, he completed surveys of 11 regions, traveling in a specially equipped railroad car provided by the Ministry of Transportation.

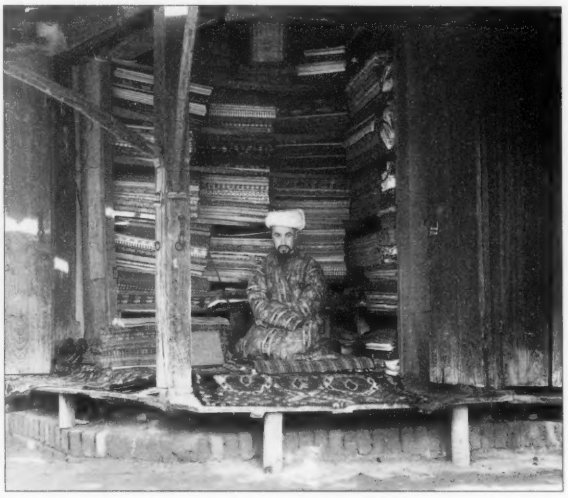
Prokudin-Gorskii left Russia in 1918, going first to Norway and England before settling in France. By then, the czar and his family had been murdered and the empire that Prokudin-Gorskii so carefully documented had been destroyed. His unique images of Russia on the eve of revolution—recorded on glass plates—were purchased by the Library of Congress in 1948 from his heirs. For this exhibition, the glass plates have been scanned and, through an innovative process known as digichromatography, brilliant color images have been produced. This exhibition features a sampling of Prokudin-Gorskii's historic images produced through the new process and the digital technology that makes these superior color prints possible. It also celebrates the fact that for the first time many of these wonderful images are available to the public.

Pinkhus Karlinskii, 84-year-old supervisor of the Chernigov floodgate, 1909; factory turbines (below) built in Hungary, ca. 1907-1915



Born in St. Petersburg in 1863 and educated as a chemist, Prokudin-Gorskii devoted his career to the advancement of photography. He studied with renowned scientists in St. Petersburg, Berlin and Paris. His own original research yielded patents for producing color film slides and for projecting color motion pictures. Around 1907, Prokudin-Gorskii envisioned and formulated a plan to use the emerging technological advancements that had been made in color photography to document systematically the Russian Empire. Through such an ambitious project, his ultimate goal was to educate the schoolchildren of Russia with his "optical color projections" of the vast and diverse history, culture and modernization of the empire. Outfitted with a specially equipped railroad car-darkroom provided by Nicholas II, and in possession of two permits that granted him access to restricted areas and cooperation from the empire's bureaucracy, Prokudin-Gorskii documented the Russian Empire around 1907 through 1915 and conducted many illustrated lectures of his work. He left Russia in 1918, after the revolution, and eventually settled in Paris, where he died in 1944.

The Russia of Nicholas II on the eve of World War I was a land of striking



A group of tea harvesters near the east coast of the Black Sea, ca.1907-1915; a Muslim fabric merchant at the Samarkand market, 1911; the village of Kolchedan (below) in the Ural Mountains, 1912

ethnic diversity. Comprising all the republics of what later was to become the Soviet Union, as well as present-day Finland and much of Poland, Russia was home to more than 150 million people—of which only about half were ethnic Russians. In his travels throughout the empire, Prokudin-Gorskii captured this diversity. His color photographs of peasants from rural Russia, the nomadic peoples of Central Asia and the mountain peoples of the Caucasus predate the forced Russification and the rapid modernization of the Soviet period and document traditional costumes and ways of life.

The architectural richness of the Russian Empire reflected its long history and the cultural, ethnic and religious diversity of its people. Prokudin-Gorskii photographed medieval churches and monasteries in European Russia and mosques and Islamic schools in the Caucasus and Central Asia. Many of the buildings he photographed were later destroyed by war or revolution, but others survived the Soviet period and have been restored. In addition to religious buildings, Prokudin-Gorskii photographed houses, country estates, factories and barns. His skill as a photographer and the technical sophistication of his methods are apparent in the treatment of subjects ranging from church interiors to panoramic shots of cities.

Prokudin-Gorskii's many photographs of railroad bridges, locomotives, barges, steamers and canals reflect the importance of the transportation system in tying together the vast Russian Empire. The Ministry of Transportation operated a network of railroads and steamers, but private companies were also involved in rail, river and canal transport.

The Ministry of Transportation facilitated many of Prokudin-Gorskii's survey trips, beginning in 1909. His first trip was to survey the Mariinskii Canal system linking the upper Volga and Neva rivers. He photographed bridges, dams, locks and steamers, as well as the people who operated the system. On subsequent trips, Prokudin-Gorskii documented the achievements of Russian engineers in extending the railroads across the rugged terrain of the Urals and into Siberia. He undertook his last assignment for the ministry during World War I, when he photographed the construction of the Murmansk Railway, which was built as a supply link between Russia and its French and British allies.

By the eve of World War I, Russia had undergone rapid industrial development, much of it fueled by foreign investment and the import of technology from Western Europe. Key industries included textiles, metalworking, and chemical and oil production. At the same time, many people lived in appallingly backward conditions, especially in the countryside.

Prokudin-Gorskii documented the economic life of the empire in all its variety. He photographed farmers cultivating fields and the production of grain in the temperate regions of European Russia; the harvesting of cotton, tea and other crops in the warmer regions of the south; artisans in small shops; and large new factories equipped with the newest Russian and imported machines. Economic conditions in these same areas drastically worsened during World War I, contributing to the growth of revolutionary movements and ultimately the overthrow of the czar and the destruction of the empire. ◆

Mr. Van Oudenaren is chief of the European Division.

Prokudin-Gorskii Chronology

1863	Sergei Mikhailovich Prokudin-Gorskii is born in St. Petersburg, Russia
1860s	Subjugation of the Caucasus
1864-1869	Tolstoy writes *War and Peace*
1866	Dostoyevsky publishes *Crime and Punishment*
1867	Sale of Alaska and the Aleutian Islands to the United States
1868	Nikolay Aleksandrovich (Nicholas II) is born at Tsarskoye Selo, near St. Petersburg
1870	Vladimir Ilich Lenin is born in Simbirsk, Russia
1870s	Conquest of Central Asia (Khiva, Bokhara, Turkestan)
1879	Iosif Vissarionovich Dzhugashvili (Josef Stalin) is born in Gori, Georgia (Russian Empire)
1881	Assassination of Alexander II
1881-1894	Reign of Alexander III
late 1880s	Prokudin-Gorskii studies the natural sciences at Petersburg Technological Institute; studies painting at the Imperial Academy of Arts; studies chemistry with D.I. Mendeleyev
1889-1891	Prokudin-Gorskii continues his studies for two more years in Berlin and Paris; apprentices in photochemical laboratories
1891	Construction begins on Trans-Siberian Railroad
Early 1890s	Prokudin-Gorskii returns to Russia
1894	Death of Alexander III
1894-1917	Reign of Nicholas II
1897	Prokudin-Gorskii begins to present the technical results of his photographic research to the Fifth Department of the Imperial Russian Technical Society (IRTS). (He would continue these presentations through 1918.)
1898	Prokudin-Gorskii publishes the first in a series of works on technical aspects of photography
1900	Boxer Rebellion, Russian occupation of Manchuria
1901	Trans-Manchurian line of the Chinese-Eastern Railway completed
1903	Social Democrats (Marxist revolutionaries) of the Russian Empire split into two competing wings: Menshevik and Bolshevik
1904-1905	Russo-Japanese War
1904	Prokudin-Gorskii compiles photographic material for a large illustrated volume of the Manchurian battlefield; Trans-Siberian Railway (from Moscow to Vladivistok) completed through Manchuria
ca. 1907	Prokudin-Gorskii envisions and formulates a plan for the photographic survey of the Russian Empire, using a camera that exposes one oblong plate three times in rapid succession through three different color filters. He presents them with a projector that combines the three images into one color combined image
1908	Prokudin-Gorskii conducts slide presentations of his color photography innovations for audiences at IRTS, the Petersburg Photographic Society and elsewhere in St. Petersburg
May 1908	Prokudin-Gorskii photographs Leo Tolstoy at Yasnaya Poliana
1908	Prokudin-Gorskii conducts several presentations of his color slide projections; attracts the attention of the Grand Duke Mikhail Aleksandrovich, who facilitates an introduction to Czar Nicholas II
Early 1909	Nicholas II invites Prokudin-Gorskii to give a slide presentation to the Imperial court at Tsarskoye Selo. Prokudin-Gorskii receives official support to implement his plan to photographically document the Russian Empire

The Emir of Bukhara, Alim Khan, 1911

Summer 1909	Prokudin-Gorskii completes photographic trips along the Mariinskii Canal system and industrial areas of the Ural mountains
March 1910	First formal viewing at court by the czar of Prokudin-Gorskii's photographs of Mariinskii Canal system and industrial areas of the Ural mountains
1910	Prokudin-Gorskii photographs the Volga Region; death of Tolstoy
1911	Prokudin-Gorskii photographs Turkestan and Afghanistan
1911-1912	Prokudin-Gorskii documents the areas involved in the Napoleonic campaigns in Russia to celebrate the 100th anniversary of "The Fatherland War"
1912	Official support for Prokudin-Gorskii's documentary project is terminated
1914	Assassination of Archduke Francis Ferdinand at Sarajevo
1914-1918	First World War
1915	Official support for Prokudin-Gorskii's documentary project is briefly resumed; Prokudin-Gorskii documents the Murmansk Railroad
1916	Trans-Siberian Railway completed
Feb. 1917	February Revolution
March 1917	Abdication of Nicholas II
Nov. 1917	Bolshevik Revolution in Russia
July 1918	Nicholas II and family assassinated in Yekaterinburg
Summer 1918	Prokudin-Gorskii and his family leave Russia for Norway, then England
1922	Prokudin-Gorskii and his family move to France
1924	Vladimir Ilich Lenin dies in Gorki (near Moscow); Stalin succeeds Lenin and assumes title of secretary general of the Communist Party's Central Committee
1939-1945	Second World War
1940	Germany occupies France
Aug. 1944	Liberation of Paris
Sept. 1944	Prokudin-Gorskii dies in Paris

Conservation Corner

Albums, Photos, Glass Plate Negatives

By ANDREW ROBB

Between 1905 and 1915, Sergei Mikhailovich Prokudin-Gorskii (1863-1944) traveled throughout the Russian Empire and produced a collection of more than 2,000 photographs documenting the nation and its people, including views of cities, villages and waterfronts, architecture, historic artifacts, public works, industry, agriculture and people. His goal with these image was to educate schoolchildren throughout Russia about their country (see story on page 114).

The photographs are noteworthy not only for what they record but also as one of the early examples of color photography.

Prokudin-Gorskii produced 14 albums that contain 2,434 monochromatic photographs made from the glass plate negatives; 710 of these prints do not have a corresponding negative in the collection. Most of these prints are gelatin printing-out photographs, and they have a distinctive warm brown appearance. These prints were made from the red separation of the glass plate negative.

In 1993 Maria Nugent, a senior book conservator (now section head of Single Item Treatment), treated the albums. The original post-binding structure did not allow the rigid album pages to turn easily, and many pages were detaching from the binding. In addition, the edges of the album pages had losses and tears. Many of the pages were dirty. Ms. Nugent removed the album pages from the inadequate binding. She then dry cleaned the album pages with vinyl erasers and inserted losses in the pages with toned Japanese paper. Once the album pages were treated, a linen cloth extension was attached to the binding edge and new post-binding structures were made for each album. The linen cloth extensions allow for the pages to lie flat when the volume is open. This made the digitization process much more straightforward. Barbara Lemmen, a contract photograph conservator, removed the discolored, pressure-sensitive tape found on some of the photographs in these albums. The photographs were then reattached to the album pages using wheat starch paste.

Prokudin-Gorskii used glass plate negatives, rather than film to capture images in his camera. Glass plates were the predominant negative used during the 19th century, and they continued to be used into the early 20th century. While film negatives were beginning to be used at the turn of the century, they did not become the most common type of negative until after World War I. The most obvious disadvantage with using a glass negative is its fragility. In addition, the gelatin emulsion can be scratched and may also detach from the glass. All of these types of deterioration were present in this collection. In addition, the gelatin emulsion can be damaged by water. This is typical of any glass plate collection, especially one that has been moved often. By 1922 Prokudin-Gorskii had moved from Russia to France via stays in Norway and England. It is remarkable that so few items were damaged in this process.

Marita Clance

The author undertakes conservation treatment on one of the Prokudin-Gorskii glass plate negatives.

The examination, rehousing and treatment of the collection was overseen during 2000 by this writer. Each of the 1,903 glass plates were examined to determine the condition, treatment and rehousing needs of each negative. Approximately 150 of the glass plates do not have corresponding prints in the albums. Most of the negatives did not require treatment and were housed in card sleeves that pass the Photographic Activity Test (PAT). The PAT is a testing method described in a national standard that determines whether a housing material will cause harm to a photograph. High-quality housings are an important part of preserving a photographic collection.

Cracked or broken plates were placed into custom made housings that securely held the pieces together. Martin Salazar, Ingliss conservation fellow, designed the housings for 75 plates that needed this type of housing. While treatment options do exist for re-adhering broken plates, it was not undertaken as part of this project. It is hoped that the digital scans will serve as adequate surrogates so that future handling of the glass plates can be kept to a minimum.

A small number of glass plates were treated for flaking emulsion. This appears to have been caused by the exposure to water during storage before the collection's arrival to the Library of Congress in 1948. This treatment involves reattaching the flake to the glass. Before the flakes can be adhered, the flakes must be relaxed using a local application of moisture from a specially designed ultrasonic humidifier. Once relaxed, the flake can be re-adhered to the glass with a resin in solvent. The resin is safe to use with photographs, and a solvent is used to minimize exposure to water. Treatment was complicated because these areas had been weakened by the water.

The Prokudin-Gorskii Collection is an excellent example of how preservation and access can be undertaken to

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Save Our Sounds

Recording Academy Grants $40,000 for Sound Preservation

Michael Greene, president and CEO of the Recording Academy, has announced a grant of $40,000 to the American Folklife Center at the Library of Congress to support audio and video preservation.

The grant will be applied toward "Save Our Sounds," a project to preserve historic recordings housed at the American Folklife Center and the Smithsonian Institution. Last year, "Save Our Sounds" was awarded a $750,000 grant from the White House Millennium Council, in partnership with the National Park Service and the National Trust for Historic Preservation. This grant must be matched with private dollars.

"We are grateful for the Recording Academy grant in helping us to meet our fund-raising goal as well as the academy's interest in preserving the diverse and distinctive voices of our nation," said Dr. Billington.

Hundreds of thousands of original audio recordings on wax cylinders, wire, aluminum discs, acetate and magnetic tape in both the Library of Congress and the Smithsonian Institution are in urgent need of preservation. Together, these two institutions hold unparalleled collections that document the American experience dating from the 1890s—including noncommercial recordings of American stories, songs, poems, speeches and music. The collections also include unique materials such as recordings of Woody Guthrie; Jelly Roll Morton; Leadbelly; the first field recordings of Native American music; the voices of cowboys, farmers, fishermen, factory workers, and quilt-makers; African American spirituals; and stories of Jewish immigrants in America.

The American Folklife Center was created by Congress in 1976 and placed at the Library of Congress to "preserve and present American Folklife" through programs of research, documentation, archival presentation, reference service, live performance, exhibition, public programs and training. The center includes the Archive of Folk Culture, which was established in 1928 and is now one of the largest collections of ethnographic material from the United States and around the world.

On Nov. 9, President Clinton signed the National Recording Preservation Act of 2000, establishing the National Recording Registry of the Library of Congress (P.L. 106-474). The new law was created to support the preservation of historic sound recordings, many of which are at risk from deterioration. It directs the Librarian of Congress to name sound recordings of aesthetic, historical or cultural value to the registry, to establish an advisory National Recording Preservation Board and to create and implement a national plan to assure the long-term preservation and accessibility of America's audio heritage.

Established in 1957, the National Academy of Recording Arts and Sciences Inc., also known as the Recording Academy, is dedicated to improving the quality of life and cultural condition for music and its makers. An organization of more than 17,000 musicians, producers and other recording professionals, the Recording Academy is internationally known for the Grammy Awards and is responsible for numerous outreach, professional development, cultural enrichment, education and human service programs. ◆

FLICC

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vation of the nation's heritage in the digital era. First, agencies must stay abreast of what is being done so they do not duplicate efforts. "We must convene ourselves on a fairly regular basis to understand the technical issues and conceptual models better that drive the preservation of digital information," said Mr. Roosa.

Second, he encouraged agencies to approach the preservation of digital information from both an integrative and a holistic perspective.

As a third goal, Mr. Roosa said federal agencies must begin to shape a plan of action for who will be responsible for preserving what: "As is true with federal resources in traditional formats, no one institution can do it all, and the earlier we embrace preserving our federal legacy with a clear strategic vision that incorporates models for collaboration, the sooner we will be confident that the universe of federal records will be safe for future generations."

Fourth, he said, the federal information community is also being called upon to think beyond its traditional horizons and seek new partnerships and collaborations that bring the best thinking to bear. "This may mean venturing well beyond the comfort of our own agencies or affiliates and initiating new partnerships with universities and businesses both at the national and international levels." ◆

Ms. Hatziyannis is editor-in-chief for the Federal Library and Information Center Committee; Ms. Fineberg is editor of The Gazette, *the Library's staff newspaper.*

Conservation

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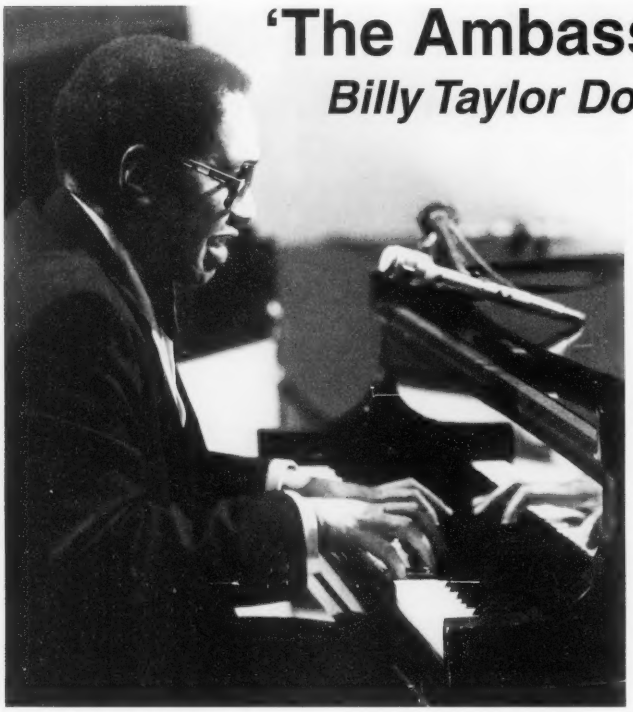
the benefit of both missions. Conservation rehousing and treatment ensure the long-term preservation of the collection. Damaging and inadequate materials have been replaced with longer lasting, safer housings. Deterioration has been stabilized and treated. In addition, these measures allowed for the safe handling of the collection during digitization. Digitization allows the Library to realize Prokudin-Gorskii's dream: the opportunity to see these images of Russia in color across the world. In 1911 Prokudin-Gorskii stated, "By fixing on light-sensitive plates the creation of artistic inspiration in all the richness of its hues, in all the charm of its color, with all the subtleties of individual talent, we convey to posterity a valuable document."

The work in the Conservation Division will ensure the preservation and access of this document for generations to come. ◆

Mr. Robb is a senior photograph conservator in the Library's Conservation Office.



'The Ambassador of Jazz'

Billy Taylor Donates Collection

By LLOYD PINCHBACK

Pianist, composer, recording artist, arranger, conductor, author, teacher and lecturer, radio and television star—William "Billy" Taylor is the consummate renaissance man of jazz. Mr. Taylor recently donated his collection of jazz memorabilia to the Library of Congress on the occasion of his 80th birthday. The Billy Taylor Collection will serve as an invaluable resource for research in jazz history, performance and pedagogy. It will also tell the life story of the man behind the music.

Born in Greenville, N.C., in 1921, Billy Taylor's music education began at the age of 7 in Washington, D.C., under the tutelage of Elmira Streets. The son of a dentist, Mr. Taylor studied saxophone, guitar and drums before focusing on the piano. At the age of 13, he began studying classical piano with Henry Grant. After high school, he enrolled in Virginia State College as a sociology major, but was persuaded by composer and pianist Undine S. Moore that his future was in music. In 1944 he graduated from Virginia State College with a bachelor of science degree in music.

Mr. Taylor moved to New York City shortly after graduation. Within three days of his arrival he was hired to replace pianist Johnny Guarnieri in saxophonist Ben Webster's quartet. The Ben Webster Quartet performed regularly at Three Deuces on the famous 52nd Street—the jazz scene's "mecca" during the 1940s and '50s.

"I was in heaven," said Mr. Taylor. "Fifty-second Street was the living version of jazz history at that time."

From this grand beginning, Billy Taylor proceeded to share the bandstand with other jazz idols of the day, including Billie Holiday, Ella Fitzgerald, Dizzy Gillespie, Coleman Hawkins, Eddie South, Stuff Smith, Cozy Coles, Slam Stewart, Roy Eldridge, Jo Jones, Machito and Edmund Hall.

"I had majored in music at Virginia State College, but now I was doing graduate work with the greatest musicians as mentors," recalled Mr. Taylor.

Young and new in town, he was guided through New York's jazz scene by a number of older musicians. Teddy Wilson arranged for him to study piano with his instructor, Richard McClanahan. Before long, he was Art Tatum's protege, with Jo Jones as his self-appointed guardian.

With a support system and an enormous talent, Mr. Taylor's popularity grew rapidly. He toured Europe with the Don Redmon Orchestra, the first American jazz band to tour the continent after World War II. Along with Budd Johnson, he led an all-star group to Haiti. He played on Broadway in "The Seven Lively Arts," a Billy Rose show; opened for Billie Holiday in her show "Holiday on Broadway"; and played in the pit band at the Belasco Theater for "Blue Holiday," a show that starred actress Ethel Waters and featured Mary Lou Williams, the Katherine Dunham Dancers, the Hall Johnson Singers, Timmie Rogers, Willie Bryant and a host of other great artists.

"I played a lot of solo jobs, accompanied a lot of singers and dancers, wrote my first piano instruction books, played the RKO in Boston, the Earle Theater in Philadelphia, the Royal Theater in Baltimore, the Howard Theater in Washington, D.C., and the Apollo Theater in New York," recalled Mr. Taylor.

Billy Taylor was in high demand. In the late 1940s, he was asked to substitute for pianist Al Haig in the group known as "Charlie Parker and Strings." This marked the beginning of his two-year stint as house pianist at Birdland, the legendary jazz club. In 1951 he began a one-year residency at Club Le Downbeat with a trio that included Charles Mingus on bass and Charlie Smith on drums. Mingus left to form his own group and was replaced by Earl May. Drummer Charlie Smith left the group and was replaced with Cuban drummer Candido, who was introduced to Mr. Taylor by Dizzy Gillespie. The newly configured group made one recording and played several club dates before going their separate ways.

In the early 1950s, Billy Taylor emerged as a spokesman for jazz. He wrote about jazz and gave lectures and workshops to music teachers interested in teaching the subject. Yale University invited him to participate in a conference to explore ways to improve the teaching of music in public schools. Among the gathering of musicologists, theorists, composers and teachers, only two jazz musicians attended the seminar: Mercer Ellington and Billy Taylor. The conference, which lasted for two weeks, resulted in a long list of carefully considered recommendations that the group forwarded to the Department of Health, Education and Welfare, the federal agency that funded the gathering. Unfortunately, no national action came out of the conference. This was Billy Taylor's disappointing initiation into the realm

of government support for the arts and humanities. As a result, he decided to bring his message directly to the people through radio and television.

In 1958 Billy Taylor was appointed music director of the first jazz series produced by the new National Educational Television. The series, titled *The Subject Is Jazz*, lasted for 13 weeks and featured Billy Taylor leading a band, which included trumpeter Doc Severinsen, reed-man Tony Scott, trombonist Jimmy Cleveland, guitarist Mundell Lowe, bassists Earl May and Eddie Safranski, drummers Ed Thigpen and Ossie Johnson and, of course, Billy Taylor on piano. Some of the guest artists included Nat and Cannonball Adderly, Toshiko Akiyoshi, Aaron Copland, Duke Ellington, Bill Evans, Langston Hughes, Lee Konitz, Warne Marsh, Jimmy Rushing, George Russell, Willie "The Lion" Smith and Ben Webster. The series was a hallmark in the annals of televised jazz.

During the 1950s and early 1960s, Billy Taylor recorded for several record labels including Roost, Prestige, Riverside, ABC Paramount, Impulse, Sesac, Mercury and Capitol Records. Other artists sharing the Capitol Records label at that time included Frank Sinatra, Nat King Cole, Peggy Lee, George Shearing and the Beatles. Although the Beatles were the last to sign with the label, Capitol nearly abandoned all other signed artists based on the revenue that the popular British group garnered for the label. This was quite discouraging for Billy Taylor.

"I decided to forget about recording and concentrated on radio and television," he recalled. "I could not compete with rock and roll on recordings, but I was plenty of competition on radio."

By 1962 Mr. Taylor had been hired by WLIB, New York's only black-owned radio station, to do a daily program. The program was so successful that he was hired by New York's top independent radio station, WNEW, to play jazz for its affluent, middle-of-the-road audience. Shortly before starting the WNEW assignment, Mr. Taylor served as musical director for the pilot television comedy show created by David Frost called *That Was the Week That Was*, the American version of a British broadcast of the same title. When NBC finally aired the show as a series, Mr. Taylor was unable to serve as musical director because

Billy Taylor at the upright piano with unidentified musicians, early 1950s; the Jazzmobile, a converted beer float

the new show conflicted with his WNEW broadcast. After two years with WNEW, he returned to WLIB.

In the mid-1960s, Billy Taylor joined the Harlem Cultural Council. When fellow council member Daphne Arnstein proposed a project to take music directly to the people on the streets of New York, Taylor insisted that the music be jazz. The council borrowed a float from the Budweiser Beer Co., converted it to a bandstand-on-wheels, and Jazzmobile was born. Budweiser also donated a grant of $10,000 to the cause. Featuring be-bop by notable jazz artists of the day, Jazzmobile was successful in its goal of delivering jazz to the people on the streets of New York, particularly inner-city youth. Dizzy Gillespie, Carmen McRae, Duke Ellington and Cannonball Adderly were among the many jazz artist who participated in the program. Jazzmobile offered more than free outdoor summer concerts; there were also the lecture-demonstration programs in the public

Mr. Taylor with Bob Keeshan, bringing jazz to children on the CBS-TV program "Captain Kangaroo"

Mike O'Neal

Mr. Taylor onstage with his trio: Curtis Boyd on bass and Keith Copeland, drums

JAZZ IS ALIVE and WELL in NEW YORK
APRIL is JAZZ MONTH
EXTRA
JAZZ SPECIAL NEWS
JAZZ IS ALIVE AND WELL IN N.Y.-APRIL IS JAZZ MONTH!

Mr. Taylor at the April 1965 dedication of "Jazz Month" in New York by Mayor John Lindsay

© Robert Bowman and Associates

Mr. Taylor performing with a quartet featuring Gerry Mulligan on baritone saxophone

schools, Saturday workshops and many other outreach efforts initiated "to teach students, young and old, about America's classical music—jazz." To this day, Mr. Taylor is proud of the fact that the Jazzmobile concept has been emulated all over the world.

In 1969 Billy Taylor finally had the opportunity to work with David Frost as the first black music director of a major television series, "The David Frost Show." Prior to each broadcast, the studio audience was treated to an hourlong jazz concert by the band. According to Mr. Taylor, the Frost show band was "the best jazz band on television at that time." In David Frost, Bill Taylor found a friend and an advocate for jazz music. Several shows featured special guests like Benny Goodman, Louis Armstrong, Count Basie and Buddy Rich who would perform with the Frost show band and then be interviewed by David Frost. The show lasted for three years, during which time David Frost had recorded two albums with the band.

After the show's demise, Billy Taylor returned to radio WLIB as both disk jockey and station program manager. He hosted two jazz programs on WLIB, and hosted one on WNEW. As the breadth of jazz styles aired on the show grew, so did the audience.

Mr. Taylor recounted, "With the help Del Shields and Ed Williams [we] built the biggest jazz audience in New York. Radio and jazz go

Mr. Taylor conducting his band on "Tony Brown's Journal," for PBS television; a recent portrait

together in a special way and we exploited that fact to the fullest."

In 1972 Billy Taylor was appointed by President Richard Nixon to the National Council on the Arts for a six-year term. The council is responsible for advising the National Endowment for the Arts on the distribution of millions of dollars of government funds to encourage and support cultural endeavors in the United States. This appointment, together with his appointments by New York Gov. Nelson Rockefeller to the New York State Commission on Cultural Research, and by New York Mayor John Lindsay to the New York Cultural Council, made Taylor an arts adviser on the national, state and city level.

Through the radio and televison media, Billy Taylor continued to be the country's leading spokesman for jazz. To handle this aspect of his business, he formed Billy Taylor Productions. His original compositions could be heard on segments of PBS's "Sesame Street" and "The Electric Company." He was music director on "Tony Brown's Journal" and composed music and served as spokesperson for Peugeot cars, Campbell Soup, Coca-Cola, Canada Dry and L'Oreal hair products. One of his most well-known works, "I Wish I Knew How It Would Feel to Be Free," was composed in 1954 but was not popularized until the civil rights movement of the 1960s. More than 30 different recordings have been made of this piece by such artists as Nina Simone, Harry Belafonte, Lena Horne, blues singer Solomon Burke, the jazz-rock band of the early 1970s Cold Blood, John Denver and Leontyne Price. On CBS's "Captain Kangaroo Show," "Dial 'M' for Music," "Exploring" and "Rainbow Sundae," he reached an even younger audience with his lectures and demonstrations of the art form.

In August 1975, Mr. Taylor added a new title to his name. He became "Dr. William Taylor" with the acceptance of his doctoral thesis, "The History of Jazz Piano," at the University of Massachusetts, an accomplishment that meant a great deal to him.

In 1982 Billy Taylor was offered the job of art correspondent on what he calls "the best show on television—"CBS Sunday Morning."

"This is the most effective presentation that I have been able to make on televison about people that I think are important in jazz," he said. "I'm really proud of it."

On the program, he has presented profiles of more than 125 artists, including Dave Brubeck, Ella Fitzgerald and Quincy Jones. The Quincy Jones profile earned Billy Taylor an Emmy in 1983.

In March 1993 Mr. Taylor was appointed jazz adviser to the Kennedy Center. In this position, which he continues to hold, he has established several performance programs and educational outreach activities at the center. The center's Millennium Stage is only one of his successful projects to deliver jazz to the people.

In 1995 the Kennedy Center commissioned Billy Taylor to compose a work for jazz and symphonic orchestra. The result was "Theme and Variation for Jazz Trio and Symphony Orchestra." The work premiered at the Kennedy Center on April 23, 1995, with the Billy Taylor Trio and the National Symphony Orchestra conducted by Leonard Slatkin.

Through his many outreach programs, his service to numerous national and local arts committees and boards, his literary writings and more than 300 music compositions, his performances and recordings, and through his work at the Kennedy Center, Billy Taylor has duly earned the title of the "Ambassador of America's Classical Music—Jazz."

The Billy Taylor Collection is a recent Library of Congress acquisition and is currently unprocessed. Notification of its availability will be publicized upon completion of physical processing. ◆

Mr. Pinchback is a music specialist in the Acquisitions and Processing Section of the Library's Music Division.

The Rosaleen Moldenhauer Memorial

Volume Describes Extensive Musical Archives

By KEVIN LAVINE

In an institution whose history is full of any number of historic events, the publication last July by the Library of Congress of *The Rosaleen Moldenhauer Memorial: Music History from Primary Sources*, edited by Music Division Chief Jon Newsom and distinguished musicologist Alfred Mann, remains a singular achievement.

This volume represents more than 10 years of effort by more than 100 contributors, drawn in large part from Library staff as well as from musicological scholars from around the globe. Moreover, the Hans Moldenhauer Archive (currently held in the Library's Music Division, and on which this volume is based) contains more than 3,500 musical manuscripts, correspondence and other music-related material and was assembled by Moldenhauer over the course of nearly 40 years. The archive, the contents of which span Western music history from the 12th century to modern times, remains the largest composite gift of documents related to music scholarship ever made to the Library, and is regarded as one of the greatest collections of primary source material in music ever assembled.

Envisaged by Moldenhauer as a memorial to Rosaleen, his wife of nearly 40 years, this volume is a labor of love by all involved in its creation. The realization of these labors was accomplished primarily through the driving force and vision of Moldenhauer himself, and after his death in 1987, by the efforts of his widow, Mary Moldenhauer, and by Mr. Newsom.

The volume contains more than 50 essays treating specific material contained within the archive; other substantial essays by Mann (also a longtime personal friend of the Moldenhauers) providing a general overview of the history of Western music as well as a context for the archive's contents; and a complete inventory of all the music-related material collected by Moldenhauer throughout his life. Each essay is also accompanied by a full-color facsimile of an excerpt of the material it discusses.

Fritz Kast

Hans Moldenhauer and Arthur Vogel atop the Matterhorn, Aug. 2, 1933

Besides the major contributions made by Mr. Newsom and by Library staff to this project, the admirable efforts of two staff members in particular made possible its realization. Iris Newsom, senior editor of the Library's Publishing Office, and Carol Lynn Ward-Bamford, music specialist with the Library's Music Division, who served as the project's copy editor and editorial assistant respectively. They were both involved with the project on a long-term basis and were witness to its many evolutionary stages. For Ms. Ward-Bamford, who also worked directly with the archive's contents, the difficulties encountered with this project were overshadowed by the importance of the material itself, which she described as being rich in "undiscovered treasures to be found and mysteries to be solved."

While Moldenhauer had, before his death, already deposited a large portion of his collection in various repositories throughout the United States and Europe, he had hoped to publish a facsimile edition of the most significant material in the collection, which was to be accompanied by scholarly essays. This edition, wistfully referred to by Moldenhauer as his "Taj Mahal," would serve as a memorial to Rosaleen, who died in 1982. Without the invaluable advice and support of Rosaleen, a formidable musician and scholar in her own right, Moldenhauer admitted that his archive might never have been assembled. A year before his death, Moldenhauer contacted Mr. Newsom about placing the remaining (although no less important) material from his collection at the Library, and even provided a generous fund to realize his dream of creating his "Taj Mahal."

Hans Moldenhauer, born in Mainz, Germany, in 1906, fled to the United States in 1938 to escape the rising tide of fascism in his homeland. An accomplished pianist and scholar, Moldenhauer wrote a study of performance technique involving two pianos, Duo-Pianism (1950), which remains an important work to this day. He also collaborated with Rosaleen in producing several books and articles about the life and work of the significant Austrian composer Anton von Webern. Moldenhauer was one of the first musicologists to recognize this composer's influential status in Western music.

Besides his devotion to music and musical scholarship, another great passion in Moldenhauer's life was mountain climbing, an activity he had avidly pursued from his youth during frequent excursions in the Bavarian Alps. Upon his move to the United States, he learned of his newly adopted country's mountainous Northwest, and a year later bought a round-trip bus ticket to Spokane, Wash., where he promptly

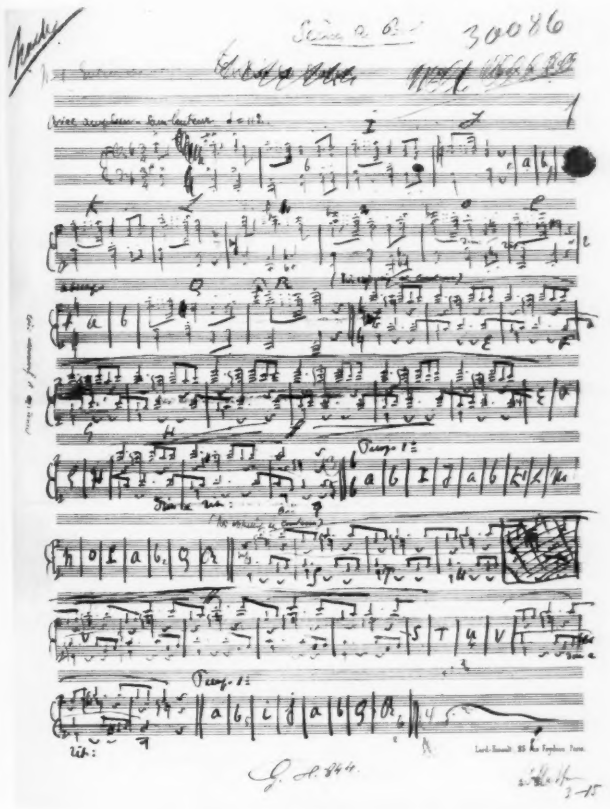
led a climbing expedition up Mount Rainier. But the return portion of Moldenhauer's bus ticket was never used; instead he established a new life for himself in Spokane as a pianist and teacher, and in 1942 even founded that city's Conservatory of Music. It was also in Spokane that he first met a piano student named Rosaleen Jackman, who was later to become his wife.

In addition to the direct effects of the World War II on Moldenhauer's life, he also recognized its devastating consequences on his area of professional interest, musical scholarship, which was only just beginning to address the need for critical editions of composers' works at the war's outbreak. Perhaps one motivating factor in Moldenhauer's decision to begin assembling his own archive of primary source material in the United States was the lack of access to the very manuscripts, most of which were located in war-ravaged Europe, that would have made such musicological research possible.

Also at this time, in about 1950, Moldenhauer was diagnosed with retinitis pigmentosa, a hereditary disease that leads to blindness and has no known cure. Doctors predicted that Moldenhauer would be blind within two years. While this process eventually stretched over the course of more than 20 years, Moldenhauer himself credits this faulty prognosis as providing the incentive to begin seriously building his archive, wishing to use what remained of his failing eyesight to its fullest advantage. Even after losing his sight, Moldenhauer refused to regard his condition as an obstacle to his efforts, and with Rosaleen's assistance, continued to amass source material for his collection.

The result of Moldenhauer's efforts is an archive of material that is staggering in its breadth, including genres ranging from medieval chant to contemporary experiments in the notation of aleatoric, or "chance," music. It is a testament to Moldenhauer's insight (and foresight) that material regarding the most important Western composers—Bach, Mozart, Haydn, Beethoven, Brahms, Debussy, Stravinsky and Schoenberg among them—are represented side by side with contemporary composers whose reputations were just beginning to emerge when Moldenhauer was assembling his collection. Many of these composers—including Mahler, Webern, Ives, Ruggles, Varèse, Boulez, Penderecki, Berio, Dallapiccola, Henze, Stockhausen, Ligeti, Cage and Rochberg—have since become recognized as some of the most renowned composers today.

Also included in the collection is material from musical performers such as singers Enrico Caruso and Roland Hayes, cellist Pablo Casals, violinist Jascha Heifetz and pianist Vladimir Horowitz, as well as from such conductors as Wilhelm Furtwängler, Eugene Ormandy, Arturo Toscanini, Arthur Fiedler and Serge Koussevitzky. Moldenhauer's interests were not limited to musical material, however. The collection also includes material from major figures in the fields of literature, poetry and theater (Federico García Lorca, Hermann Hesse, Rainer Maria Rilke, George Sand and Thornton Wilder), philosophy (Paul Wittgenstein) and art (Pablo Picasso, Odilon Redon, Georges Rouault and Maurice Utrillo). In all, material from more than 2,100 individuals connected with the creative arts, including nearly every notable musical figure of note in the history of Western music, are represented in this remarkable archive.



Georges Bizet's piano arrangement of *Scènes de bal* by Jules Massenet, from the Moldenhauer Archive

Perhaps the most notable feature of this volume, however, is precisely the one that will be the least evident to the reader: the long-term efforts of the many individuals involved in its production, among whom Library staff members figure prominently. Such efforts on the part of Library staff have not ended with the publication of this volume, however. The staff of the National Digital Library Program is developing a Web site that will contain a full-text electronic version of this volume in a keyword-searchable format. The life's work of Moldenhauer, presently housed in several institutions, including the Library of Congress, will ultimately be brought together electronically for use by a global audience of scholars and enthusiasts.

Hans Moldenhauer's efforts in creating a legacy for his wife as well as a valuable musicological resource, therefore, continue to endure in ways he could likely never have foreseen, developing far beyond his selfless and ambitious wish to support music research by nothing less than the creation of his own archive. ◆

Mr. LaVine is a music specialist and reference librarian in the Library's Music Division.

News from the Center for the Book

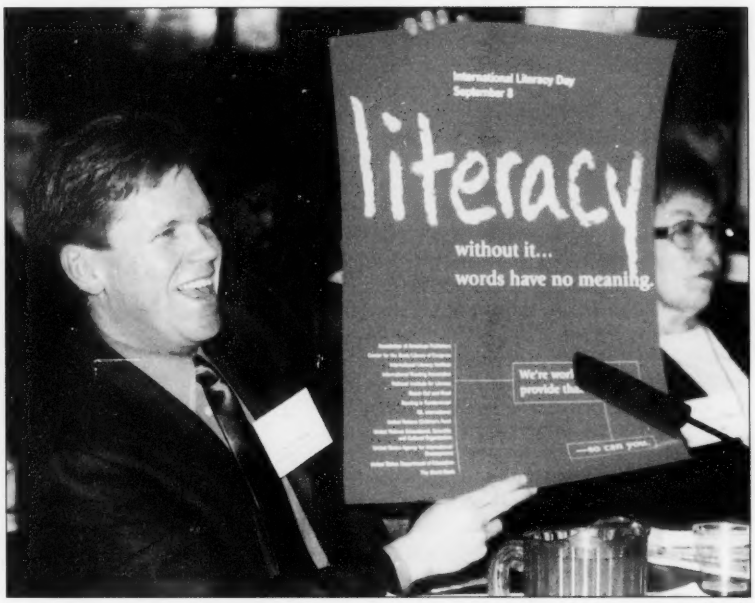
National Reading Promotion Partners Exchange Ideas

"Your enthusiasm for promoting reading is of great importance for the future of our country," Dr. Billington told participants on March 12 at the Center for the Book's annual "idea exchange" for its national reading promotion partners.

The Librarian also reminded his audience, "as people who obviously love the printed word," that the Library's highly publicized digital initiatives were aimed, in the long run, to help "bring people back to books, reading and libraries." The ultimate goal, he said, "is to make our citizens into lifetime learners," and "such an accomplishment is simply not possible without books or reading." The Librarian noted that, "as a modest step in this direction," the Center for the Book provides its signature "Read More About It" lists of suggested books for adults and young people as part of the National Digital Library's Learning Page. He also acknowledged the presence of former Center for the Book consultant Michael Thompson, "whose energy and persuasive telephone skills" launched the center's reading promotion partnership program in the early 1990s.

Forty-five educational and civic organizations sent representatives to the all-day meeting in the Library's Mumford Room, which was decorated with posters and T-shirts from previous campaigns and filled with descriptive literature about projects sponsored by partners in attendance. The meeting featured brief presentations by each organization about its principal current projects.

Anne Boni, the center's project specialist who now oversees the partnership network, emphasized that the day's presentations would give part-



Fern Underdue

Scott Walter of the International Reading Association shows off a poster developed by several of the reading promotion partners to celebrate International Literacy Day on Sept. 8.

Fern Underdue

Jon Randall and Robbin Sorensen of the National Coalition for Literacy; Pete Neal from the Corporation for Public Broadcasting; Tela Hansom-Pitt of PBS Literacy Link

Fern Underdue

Fern Underdue

Fern Underdue

Fern Underdue

Fern Underdue

Fern Underdue

Fern Underdue

Other presenters at the March 12 idea exchange included Laubach Literacy Action's Sylvia Keene (top left) with Jason King of Turning the Page; Suzanne Barchers of Weekly Reader; Sandy Dolnick from Friends of Libraries USA with Mary Costabile of the Washington office of the American Library Association; Marie Harris Aldridge of WHCLIST; and the National Book Foundation's Meredith Andrews.

ner organizations a good opportunity to inform others about their projects, publicize their activities and possibly gain new partners. She also presented an overview of current Center for the Book projects, highlighting Letters About Literature (discussed later in the day by consultant Cathy Gourley), River of Words and the Viburnum Foundation/Center for the Book Family Literacy Project. She noted that these and other projects offered many opportunities for continuing and building future partnerships. Program Officer Maurvene Williams said that many of the projects developed by the Center for the Book and its partner organizations are described on the center's expanding and increasingly popular Web site (**www.loc.gov/cfbook**). She encouraged partners to review the descriptions of their organizations and their projects on the site.

Center for the Book Director John Y. Cole introduced the Library's new national reading promotion theme for 2001-2003: "Telling America's Stories." Sponsored jointly by the Center for the Book and the Library's American Folklife Center, "Telling America's Stories takes advantage of the Local Legacies Project and the Library's new Web site for children and families, America's Library (**www.americaslibrary.gov**), both launched in 2000 during the Library's Bicentennial; the Library's new Veterans' History Project; and the Center for the Book's national networks of affiliated state centers and reading promotion partners. Information about how to participate in the campaign is available on the Center for the Book's Web site. First lady Laura Bush will be the campaign's honorary chair (see story on p. 103). ◆

Center for the Book Reading Promotion Partners at the Annual Meeting on March 12

American Booksellers Association
American Foundation for the Blind
American Library Association
Book Adventure Foundation
Books for Kids Foundation
Cartoonists Across America and the World
Church and Synagogue Library Association
Corporation for Public Broadcasting
Correctional Education Association
Council for Professional Recognition
District Lines Poetry Project
Everybody Wins! D.C.
Favorite Poem Project
First Book
Friends of Libraries U.S.A.
General Federation of Women's Clubs
International Reading Association
Institute of Museum and Library Service
KIDSNET
The Knowledge Project
Laubach Literacy
Letters About Literature
Lutheran Church Library Association
National Book Foundation
National Coalition for Literacy
National Council of Teachers of English
National Education Association, READ ACROSS AMERICA
National Endowment for the Humanities
National Federation of Press Women
National Literacy Summit Initiative
New Jersey Connection
PBS Literacy Link
Pizza Hut, BOOK IT!
Prime Time with PJ
Read Out and Read National Center
Turning the Page
U.S. Dept. of Education
U.S. National Commission on Libraries and Information Science Taskforce
United States Board on Books for Young People (USBBY)
Virginia Center for the Book
Virginia Department of Education
Washington Literacy Council
Weekly Reader Corp.
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